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**JOS. WEINBERGER, VIENNA, LEIPZIG.**



# THE SIREN

*(Die Sirene)*

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OPERETTA IN THREE ACTS

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*From the German by*

LEO STEIN and A. M. WILLNER



*Music by*

LEO FALL

*English Version by*

HARRY B. SMITH

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Price, \$2.00 Net.

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**New York**

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# CAST OF CHARACTERS

AS PRODUCED BY MR. CHARLES FROHMAN AT THE  
KNICKERBOCKER THEATRE, NEW YORK, AUGUST 28th 1911

---

|   |                              |                   |
|---|------------------------------|-------------------|
| Baron Siegfried Bazilos,                      | Minister of Police in Vienna | Frank Moulan      |
| Clarisse, his wife.....                       |                              | Elizabeth Firth   |
| Grión, a Court Official.....                  |                              | Gilbert Childs    |
| Armand, Marquis de Ravailiac.....             |                              | Donald Brian      |
| Malipote, Bazilos' Secretary .....            |                              | F. Pope Stamper   |
| Lolotte.....                                  |                              | Julia Sanderson   |
| Hanibal Beckmesser, a veterinary surgeon..... |                              | Will West         |
| Frau Eisenbehr, keeper of a port tavern ..... |                              | Florence Morrison |

---

## THE SIRENS

|                                       |                    |
|---------------------------------------|--------------------|
| Suzanne, called the sweet mouse ..... | Moya Mannering     |
| Yvonne, called the white rabbit ..... | Pauline De Lorme   |
| Justine, called the firefly .....     | Clementina Dundas  |
| Pepi, called the Humming bird .....   | Sara Carr          |
| Mimi, called the mermaid.....         | Jane Hall          |
| Ninon, called the magpie.....         | Beatrice D'Essling |
| Franzi, called the butterfly.....     | Helen May          |
| Alberta, called the poodle .....      | Gene Cole          |
| Toni, called the kitty cat.....       | Eithel Kelly       |
| Magda, called the dragon fly .....    | Louise Donovan     |
| Robertine, called the gazelle.....    | Veronique Banner   |
| Freda, called the goldfish .....      | Ethel Davis        |
| Ladislav, Bazilos' servant.....       | Victor Le Roy      |

---

**SOCIETY WOMEN**—Jacqueline Du Barry, Florence Mack, Anna Kuehl, Frances Ceratt, Marie Hurst, Audrey Burton, Molly Alexander, Edith Allen, Sydney Baram, Molly Wyndham, Marie Butler, Florence Farmer, Caroline Puliam, Adelaide Kornau, Clara Eckstrom, Minnie Martrit, Hazel Flint, Edith Burch, Leah Lennox, Candida Dundas, Alice Ashe, Edith Lennox, Bessie Durant, Constance Hyatt.

**OFFICERS**—John O'Hanlin, Walter Gilbert, Robert B. Toms, Gilbert Coleman, Winship Fink, Roger Davis, George Wharton, Charles Vandiveer, Theodore Walters, Edwin Stone, Luther Mott, Edwin Burch, Edward Marshall, Lester Ostrander, Henry Holt, George Johnson, Ralph O'Brien.

---

The action takes place in Vienna. Time—The Present.

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## SYNOPSIS OF SCENES.

ACT I.—Private office of Bazilos, Minister of police.  
ACT II.—Conservatory in the house of Bazilos.  
ACT III.—Railroad junction in the suburbs of Vienna.

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Produced under the stage direction of **Mr. Thomas R. Reynolds.**

The orchestra under the direction of **Mr. Harold Vicars.**

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# The Siren

## Operetta in 3 Acts

By LEO STEIN and A.M. WILLNER

Music by LEO FALL

English Version by HARRY B. SMITH.

### Nº 1. Introduction.

(Bazilos, Malipotte, Sirens)

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Lively.

The musical score for the Introduction of 'The Siren' is written for piano. It is in 3/4 time and the key of D major (indicated by two sharps). The score consists of four systems of music. The first system is marked 'p' (piano) and features a lively tempo. The second system is marked 'f' (forte) and continues the lively theme. The third system is marked 'mf' (mezzo-forte) and shows a change in the melodic line. The fourth system is marked 'ffz' (fortissimo) and 'p' (piano), indicating a dynamic shift. The score includes various musical notations such as eighth notes, quarter notes, and chords.

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A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign. The accompaniment consists of a steady eighth-note pattern in the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part begins with a forte (f) dynamic. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic and rhythmic foundation.

tr *Curtain.*

*fp* *rit.* *a tempo*



B. a - tion They may, per-haps with sword and pen. They

Sop. SIRENS. They may, per-haps with sword and pen.

Alto.

B. made the laws to rule a na - tion But love - ly wo - men

B. rule the men. A - round her fin - ger she can

SIRENS 'Tis ea - sy quite to rule the men.

B. *twist them They tell their se-crets on de-mand There*

B. *is no man who can re-sist them My elev-er pets My smart co-quettes My*

B. *poco rit. a tempo fem-i-nine de-tec-tive band. A smile, a kiss, a soft hand*

B. *pres-sing Suc-ceed where oth-er mea-sures fail The*

*SIRENS*

*We find they ver-y rare-ly fail.*

*rit.* *a tempo*

B. cul-prit read-i-ly con-fes-sing, And then too late he learns his

*rit.* *a tempo* *mf*

*pp*

B. fate, too late he learns his fate. For then poor chap' He's in the trap, He's in the

*pp*

B. trap, The vic-tim we have sought, caught, caught, caught!

SIRENS.

Men, sil-ly men, their se-crets nev-er hid-ing, naught from us dis-

(ALL)

guise, And then too late they find they've been con-fid-ing to <sup>my</sup>his charming

spies.

*pp*

MALIPOTTE

Your

M. B. BAZILOS

bills for dress are real-ly shock-ing! Yes, yes, their charms must

SIRENS

Our charms you know must be dis-played

B. MALIPOTTE

be dis-played. Why must you have em-broid-ered stock-ings? SIRENS

We

BAZILOS MALIPOTTE

Un-doubt-ed-ly they are an aid. Why

need them. they are tools of trade.

M.

all those la-c-es so ex-pen-sive? Why ev-'ry one a sa-ble

M.

cloak? \_\_\_\_\_ Of hats you have a stock ex-ten-sive. And

M. *poco rit.* *a tempo*  
 jew-el-ry, And lin-ge-rie. At this rate we shall soon be broke.

M. Why must you get your gowns from Pa - ris? And why a new one

M. *rit.* *a tempo*  
 ev-'ry day. Of course you must be up to date. — But

SIRENS

We have to dress the parts we play.

M. this ex-pense is too im-mense Now do be wise E - con - o-mize. It's wrong you

BAZILOS

Now do be wise E - con - o -

M. know you must go slow We must say no, no, no! No! No! No!

B. mize! Go slow! We must say no, no, no! No! No! No!

*pp*

SIRENS

Men, sil-ly men, we must fas - ci-nate them be a smile of guile.

Please re-col-lect, if they're to cap-ti-vate them they must dress in style.

MALIPOTTE & BAZILOS.

Please re-col-lect, if we're to cap-ti-vate them we must dress in style.

*ff*

# No 2 Ensemble and Song

## Beware of the Sirens

Lyric by  
HARRY B. SMITH

Armand, Bazilos, Grion, Sirens

Music by  
LEO FALL

March tempo Moderato

ARMAND

BAZILOS

SIRENS

La-dies fair! Your o - be-di-ent slave! It is he! It

ARMAND

is he! I heard all, and your par-don I crave. With a kiss let me

A

pay you For the com - pli-ment sweet that you gave. La - dies,

Allegretto

A

thank you, I am grate - ful, Just in time it seems am

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A *rall.*

I. Of such kind words I'm un - worth - y, And your praise is much too

BAZILOS

Our

*rall.*

A high. GRION It

B si-rens are mere gid-dy flirt-ers. They real-ly seem in love with him.

*a tempo*

G looks as if they were de - sert - ers. Our chance to cap-ture him is

G

slim..

A

ARMAND

Ah, there is mag - ic in the charm the si - ren

A

brings, None can re - sist the song the si - ren sings. —

A

*p*

*ff*

Allegretto

The Si - ren's have beau - ti - ful fa - ces And

*p*

necks of the snow-i - est white The Si - rens wear lov - li - est la - ces And

gems that are dazzling bright. No more like the dream of the po - et They

sing from the depth of the sea. They're quite up to

date and they know it But still more al - lur - ing to me;

Still more fas - ci - nat - ing to me. So if your

*mf*

boat you are steer - ing In wa - ters so calm and so blue, Keep watch for the

*mf*

Si - rens ap - pear - ing; They lie in wait for you. Be -

*mf*

In Waltz Moderato tempo

ware, be - ware of the Si - rens, Al - though their song is

*ff* *p*

sweet. A mag-ic charm e'er en - vi - rons All

*ff*

men they chance to meet. Be - ware! their spell is en -

dur- -ing And fills the heart with re - gret. Their

eyes and their lips are al - lur - ing and none who kiss them ean e'er for -

SIRENS

Their

*f*

Allegretto

ARMAND

get. \_\_\_\_\_ The Si-rens to -

kiss none can for - get \_\_\_\_\_ none can for - get.

*pp*

day, how en-tranc-ing Their frou frou of silk; their per-fume

The Si-rens can tempt to ro-manc-ing And lead a man to his doom.

The charm of a waist ver-y slen-der The spell of a gown de-colle-

te; The lure of a smile sweet and ten-der; The look that says "Do while you

may;" The lips that are yours for a day. A sor-cer-

ess she be-guil-ing Your heart in a mag-ic-al way. You know while at

you she is smil-ing she smiles but to be - tray Be -

ware, be-ware of the Si-rens, Al-though their song is—

**SIRENS**

Be-ware, \_\_\_\_\_ be-ware, be-ware the song the

*ff* *p*

sweet \_\_\_\_\_ A mag-ic charm e'er en-vi-rons All

*S* Si-rens sing. Be-ware, \_\_\_\_\_ be-ware, be-

*ff*

men they chance to meet. \_\_\_\_\_ Be-ware! \_\_\_\_\_ Their spell is en-

*S* ware the song the Si-rens sing.

dur - ing And fills the heart with re - gret. Their

S The song that they

eyes and their lips are al - lur - ing to all, Be - ware! Be -

S sing is al - lur - ing to one and all. Be -

*rit.*

*f*

*rit.*

Andante

ware the song of the Si - rens!

S ware the song of the Si - rens!

*pp*

*ff*

## No 3. Duet.

## Wallflower Sweet

Lyric by  
HARRY B. SMITH

(Clarisse, Armand.)

Music by  
LEO FALL

Lively Waltz tempo

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Lively Waltz tempo' and 'pp'. The piano part features a simple waltz rhythm with chords in the right hand and single notes in the left hand. The vocal duet begins with Clarisse singing 'A wall-flow'r' and Armand singing 'tra la la la la!'. The piano accompaniment continues with the same waltz rhythm. The score then transitions to a section where Clarisse and Armand sing together: 'bloomed in a cor - ner, Ad - mir - ers all seem - ing to scorn her.' The piano accompaniment changes to a more complex harmonic structure. The final section features Clarisse singing 'Then a young cav - a - lier chanced to pass by' and Armand singing 'And hap - pened to see that'. The piano accompaniment continues with the same harmonic structure.

CLARISSE *pp*  
A wall-flow'r

ARMAND  
M'm ——— M'm ——— tra la la la la!

CLAR.  
bloomed in a cor - ner, Ad - mir - ers all seem - ing to scorn her.

CLARISSE  
Then a young cav - a - lier chanced to pass by

ARMAND  
And hap - pened to see that

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CLARISSE

wall-flow'r so shy. he bowed and said "May I have this

ARMAND

CLARISSE

dance" Her blush and smile won his heart at a glance. And be -

ARMAND

fore she re-plied by "Yes" or by "No" He'd placed his arm 'round her

CLARISSE

waist just so. We both \_\_\_\_\_ were so young \_\_\_\_\_ and our

*f*

hearts — were so pure.

*f* *p*

ARMAND

Then at first we danced in style so de - mure.

*pp*

BOTH *rit.* *tranquilly.*

Then <sup>my</sup> your arms' em - brace be - came more se - cure.

*rit.*

CLARISSE

We both seemed en -

Then no more we danced. We

*ppp*

## Valse Moderato

*dim*

tranced The wall - flow'rs blush - es were

looked for a cor - ner eos - y.

*pp*

ros - y. No long - er like a wall - flow'r un - gath - ered, un - seen, Her

ARMAND

heart was beat - ing with joy se - rene. They whis - pered sweet thoughts They

CLARISSE

mur - mured - re - plies And looked in - to each oth - er's eyes. — My

*p*

hand you held in a ten - der way And I could not say you

may ——— And then at the call of mu - sic so gay Once

BOTH

*mf*

more we em - braced went waltz - ing a - way.

*f rit* *a tempo*

*f rit* *a tempo* *f*

## Tranquilly

Tranquilly

*pp*

This musical system features a vocal line with a whole rest and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The bass staff has a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The tempo is marked *pp* (pianissimo).

*pp*

This musical system continues the piano accompaniment from the previous system. The treble staff has a melodic line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The bass staff has a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The tempo is marked *pp* (pianissimo).

## Andante

Andante

Wall-flow'r so sweet, Bloom-ing a - lone, Come I en - treat, Come be mine

*mf*

This musical system features a vocal line with the lyrics "Wall-flow'r so sweet, Bloom-ing a - lone, Come I en - treat, Come be mine". The piano part consists of a treble and bass staff. The treble staff has a melodic line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The bass staff has a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The tempo is marked *mf* (mezzo-forte).

## BOTH

BOTH

own, None is like thee, No flow'r that grows. Mine thou shalt be Lit - tle wild

This musical system features a vocal line with the lyrics "own, None is like thee, No flow'r that grows. Mine thou shalt be Lit - tle wild". The piano part consists of a treble and bass staff. The treble staff has a melodic line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The bass staff has a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note.

rose, Wall-flow'r di - vine, Bloom just for me, Faith-ful for -

ev - er — I will love — but thee.

'Twas loves young dream and oh! how sweet! —

*pp*

Andante

*ppp*

## No 4. Duet

## Bold Barons of the Rhine

Lolotte and Bazilos

Lyric by  
HARRY B. SMITH.Music by  
LEO FALL.

Lively March Tempo



LOLOTTE

1. It  
2. I

Vocal line for Lolotte with two options: '1. It' and '2. I'. The piano accompaniment continues with the same melody and bass line as the introduction.

BAZILLOS

LOLOTTE

thrills me through, What thrills you through? The call to dar - ing deeds. — A  
think I know, What do you know? Just how to catch our man. — To

Duet vocal lines for Bazilos and Lolotte. The piano accompaniment features a more active bass line with chords and eighth notes.

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BAZILOS

LOLOTTE

con - quest new, It's up to you. My wild am - bi - tion needs. — It  
him I'll show, Now, now, go slow! No trace of plot or plan. — I'll

BAZILOS

LOLOTTE

just suits me, Yes, so I see. This ven - ture quite ex - cit - ing. And  
be a change, He likes a change From la - dies he is used to. And

BAZILOS

LOLOTTE

you shall see, What shall I see? I'll soon start him to writ - ing. Bold  
I can be, What can you be? Quite tempt - ing when I choose to. All

Bar - ons of the Rhine — Were an - ces - tors of mine. — They  
kinds of girls you see — In one I'll try to be. — If

won im - mor - tal fame — And I shall do the same. — Those  
he likes a co - quette — Who car - ries a lor - guette; — Or

*fp*

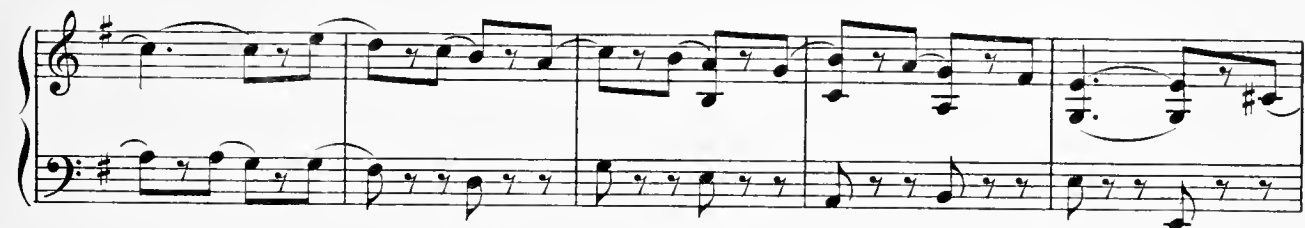
naugh - ty dames so fair and free Are look - ing down or up at me. Those  
if he likes the dash - ing girl Whose dance - ing makes the sen - ses whirl; Or

proud and wick - ed Knights — My cour - age will up - hold. — And they  
if he should pre - fer — The maid de - mure and cold. — I'll —

bid me be a cred - it to my an - ces - tors brave and bold.  
play them all, the coun - try maid, or de - moi - selle — free and bold.

*fp*

(Lolotte imitates the various types of girls)



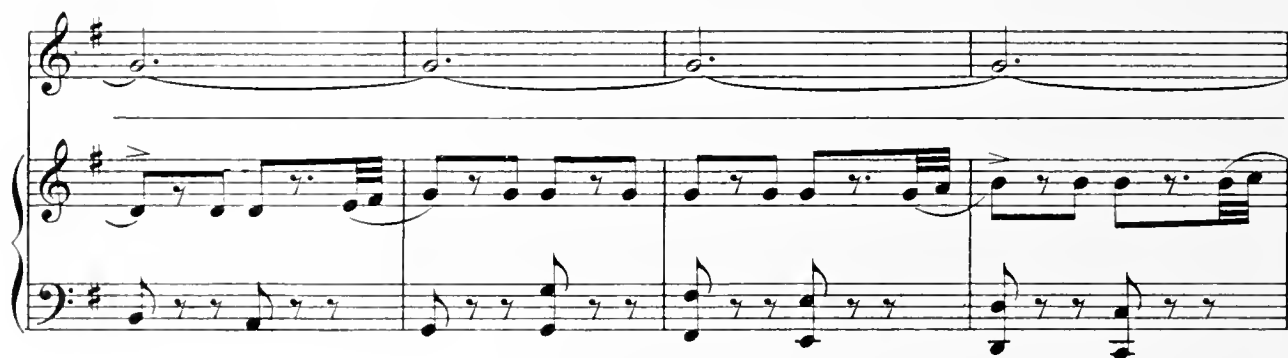
LOLOTTE

So I shall be a cred - it to my an - ces - tors



brave — and bold. —

*pp*



*ff*

*ff*



## Nº 5. Finale I.

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Moderato.

ARMAND.

The foun-tain was tempt - ing; No cup\_ was there. Just

LOLOTTE.

then he no - ticed a maid-en fair. So charm-ing his smile she for - gave him.

ARMAND

A gob-let she gave\_ him. The

LO.

wa - ter was fine, her eyes then met mine Yes, yes; those eyes are the same. He

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Lo. AR.

said "thanks my dear" In voice sweet and clear, Yes, yes, that voice is the same. — He

Ar. LOLOTTE. ARMAND.

looked in her eyes. — She looked in his eyes. — Her blush — was as

Ar. LOLOTTE.

sweet as her glanc - - es It all seems like a fai-ry tale —

Lo. *pp*

— A bal - lad And moon - light Ro - manc - es

Ar. A po-em, of mus-ic of old-en

Moderato con moto.

ARMAND.

This life \_\_\_\_\_ is made of such part-ing and

*pp*

Ar. meet - ing Two hearts \_\_\_\_\_ that could love give each other greet - ing

Ar. "I'm by your side" \_\_\_\_\_ Joy seems to say; \_\_\_\_\_ Then laughs at

*f*

*pp* LOLOTTE.  
This life \_\_\_\_\_ is made of such part-ing and

Ar. you, \_\_\_\_\_ And flies a-way.

*ppp*

Lo. meet - ing Two hearts \_\_\_\_\_ that could love give each oth-er

Lo. greet - ing I'm by your side, \_\_\_\_\_ Joy seems to

Lo. say; \_\_\_\_\_ Then laughs at you \_\_\_\_\_ and

Tempo I.  
Lo. flies a-way. He  
ARMAND.  
One kiss he en - treat - ed, She did not say nay. \_\_\_\_\_

Tempo I.  
*p*

Lo. ARMAND.

stole that kiss ere he rode a - way. I hap - pen to know he was

Ar. ach - ing one drink more to be tak - - ing.

LOLOTTE. ARMAND.

He had some kiss - - es to spare. Yes, yes, some kiss - es to

Ar. LOLOTTE.

spare. — That maid did not mind she — was so kind. She blushed of

Lo. ARMAND. LOLOTTE.

that I'm a - ware. \_\_\_\_\_ He thinks of her still. \_\_\_\_\_ She thinks of him

Lo. yet. \_\_\_\_\_ His eyes \_\_\_\_\_ long haunt-ed her dream -

Lo. ing ARMAND. A po-em,

It all seems like a fair-y tale. \_\_\_\_\_ A

Lo. of mus-ic of old-en

Ar. bal - lad and moon - light ro - manc - es.

Moderato con moto.

BOTH.

*pp*

This life \_\_\_\_\_ is made of such part-ing and

meet - ing Two hearts \_\_\_\_\_ that could love give each oth-er

greet - - ing "In by your side" \_\_\_\_\_ Joy seems to

say; \_\_\_\_\_ Then laughs at you, \_\_\_\_\_ And

BOTH. ARMAND.

flies a-way. So hap - pi - ness

Ar. LOLOTTE.

— is con - stant nev - er. We think 'tis

ARMAND. BOTH.

Lo. here, 'tis there, — 'Tis gone for ev - er.

*morendo*

Lively.  
BAZILOS.

It seems al - read - y she's be - gun, She'll lose no time, this

*f* *p* *fp*

Baz. lit - tle one. Here you will find your pass - port, Dear Mar -

*mf* *p*

Baz. quis, \_\_\_\_\_ To-mor-row ev'ning you de - part. Well, no.

ARMAND.

Ar. I'm wait-ing to re-ceive a let-ter I think day af-ter

*f*

Waltz tempo.

LOLOTTE. BAZILOS.

Ar. would be bet-ter. That is bet-ter. Yes, much bet-ter. 'In -

*ff* *p*

Baz. deed that great - ly pleas - es me. Then you can at -

Baz. ARMAND.

tend our ball, Mar - quis. Of course I'll be there, And I'll

Ar. dance glad-ly too, all the ev' - ning. With the

Baz. With whom?

Ar. *rit.* - - - *a tempo* LOLOTTE

love-ly Fräü - lein Mont-bi - jou. Mar-quis, de-light-ed by your

*rit* *a tempo*

Lo. BAZILOS.

of-fer. My thanks, Mis - ter Ir - on Grey Horse Ir - on Gray Horse!

Baz. ARMAND. LOLOTTE. BAZILOS.

Mont-bi-jou? A joke! A jest! Per-mit me

Baz. ARMAND.

pray to inake you two ac - quaint - ed Lo-lotte Bon-court! I'm charmed Fräü-

BAZILOS. LOLOTTE. BAZILOS.

Ar. lein. Marquis Ar-mand de Ra-vail-lac! What He? The mouse you

*pp*

Moderato.

Baz. are to trap! Lo-lotte, Lo -

ARMAND.

LOLOTTE.

Ar. lotte, I love the name. ———— Though it is he I'll play the

Lo. game ———— Now he shall stay.

Ar. BAZILOS. I think I'll

So eas - y this, it seems a shame.

*mf*

Lo.  Now

Ar.  stay, \_\_\_\_\_ From her I can - not go \_\_\_\_\_ a - way. \_\_\_\_\_

Baz.  I know he'll stay \_\_\_\_\_ Now



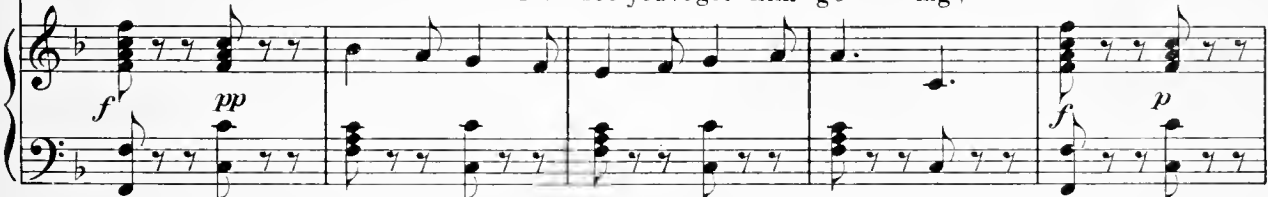
## LOLOTTE &amp; BAZILOS.


 let the game be - gin, \_\_\_\_\_ For we are sure to win. \_\_\_\_\_

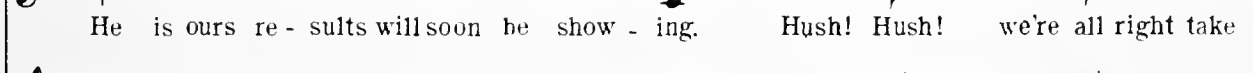



Lo.  Pst! Pst! all's se-re-ne { I see I've got him go - ing, } Pst! Pst!

Baz.  { You see you've got him go - ing, }



Lo.  He is ours re - sults will soon be show - ing. Hush! Hush! we're all right take

Baz. 



Lo.  
Baz.

care, be-ware, but do and dare, you'll get your share if you put through this del - i - cate af -

Lo.  
Baz.

fair. \_\_\_\_\_ Take

Lo.  
Baz.

care, be-ware you'll get your share If you put through this del - i - cate af -

Lo.  
Baz.

LOLOTTE.

fair. \_\_\_\_\_ Ar-mand, Ar-mand I love the name. \_\_\_\_\_

ARMAND.

Lo. Baz. This girl has set my heart a - flame.

BAZILOS.

Just keep your

Lo. He's ours! I'll win, I

Ar. I'm gone!

Baz. head and play the game. He's nib - bling now.

LOLOTTE & BAZILOS.

Lo. vow!

Now

ARMAND.

A

Baz. You are a clev - er girl I vow.

## LOLOTTE &amp; BAZILOS.

let the game be - gin, — For we are sure to win. —

Ar. con-quest I'll be - gin, — The girl I'll try to win. —

Lo. Pst! Pst! all's se-rene { Now see I've got him go - ing }  
Baz. { I see you've got him go - ing }

Ar. Pst! Pst! I'm in love My heart pit, pat, is go - ing.

Lo. Pst! Pst! He is ours Re-sults will soon be show - ing. Hist! Hush!  
Baz. Pst! Pst! I'm a-fraid, I fear my love I'm show - ing.

LOLOTTE.

Lo. We're all right

ARMAND. This

BAZILOS. 'Tis worth the game to win the love of

Take care and you shall get your share. This

Lo. del - i - cate af - fair

Ar. an - y girl so fair.

Baz. del - i - cate af - fair.

Lo. Oh, you shall see how hard I'll try to win, to win the

Ar. I cer-tain-ly shall play the game to win to win the

Baz. Yes, I de-pend on you to win to win, to win the

Lo  
game.

Ar.  
girl.

Baz.  
game.

CLARISSE.  
How's this? Mar-quis Ra - vail-lac still here! —

MALIPOTTE.  
Ma-dame, you

Ma.  
in - ter - est your - self too much In this young ca - va - lier. —

CLARISSE.  
Why, I be - lieve that you are jeal - ous, dear. —

BAZILOS.  
Will

Baz.

you per-mit me, love? Fraü-lein Lo - lotte.

LOLOTTE.

De-light-ed! En-chant-ed! Lo-lotte Bon-court. Why is she

BAZILOS.

Lo-lotte Bon-court. Why is she

rall. CLARISSE.

Lo-lotte Bon-court. Why is she

Allegro con moto.

BAZILOS.

here? She's play-ing a part in the game, my dear.

Baz.

Some news there has been oc - cur - - ring.

Baz.

The Mar-quis de-cid-ed to stay, His triph'es de - fer - - ring

Baz.

He does not mean to go a - way, I

LOLOTTE & CLARISSE.

Lo. Cla.

know why he de - cides to stay Why this sud-den

CLARISSE.

Cla.

change, my dear Mar - quis? Is it for me, What

LOLOTTE.

Cl. can it be! Did some new pret-ty face ad-vise it? She loves him and she

ARMAND.

Lo. can't dis-guise it. It is no new face, I de-clare,

Ar. But one I long thought most fair. It all seems like a fair-y tale. A

Andante.  
LOLOTTE.

pp A bal-lad and moon-light ro-manc-es

po-em of mus-ic of old-en, This

Andante.

Andante. *pp*

Lo. This life \_\_\_\_\_ is made of such part-ing and

Ar. life \_\_\_\_\_ is made of such part-ing and meet - ing Two

*pp* MALIPOTTE.

Ev - er thus? in

Andante. *pp*

Lo. meet - ing

*CLARISSE. pp*

Two hearts \_\_\_\_\_ that could love give each other

Ar. hearts \_\_\_\_\_ that could love give each other greet - ing, "I'm by your

Ma. life it seems We must wak - - en

*BAZILOS.*

.All is go - ing ver - y nice - - ly.

Lo. *mf* "I'm by your side" Joy seems to

Cla. *mf* greet - - ing, "I'm by your side" Joy seems to say

Ar. *mf* side," Joy seems to say; Then laughs at

Ma. *mf* from our dreams Too well I know, that

Baz. *f* I'll suc-ceed, *p* I'll suc-ceed,

*mf*

Lo. *p* Lively. say, then laughs and flies a - way.



Cla. *p* then flies a - way.

Ar. *p* you and flies a - way.

Ma. *p* it is so.

Baz. *p* Yes! in-deed. In this last at - tempt

*pp* Lively.

Cla.    
 Baz.    
 I'll have him dis-armed He's stay-ing for her.   
 In - deed I'm charmed   
*f*

LOLOTTE.   
 I am de -   
 ARMAND.   
 To lun-cheon, Fraü-lein you're in - vit - ed We two,   
*f*

Lo.   
 light-ed,   
 Ar.   
 Mes - sieurs! Mes - dames! To part is such sweet sor-row.   
 BAZILOS.   
 A-bout your   
*p*

March tempo.

Cla. He will go then.

Ar. Praps to - mor-row. MALIPOTTE.

Baz. Yes, to - mor-row.

past - port All I'll

March tempo.

Cla. Pst! Now we shall see what

Ar. Wait-ing for you Fraü-lein Mont - bi - jou.

Ma. Pst! Now we shall see what


Baz. know then. Pst! Soon shall we see this

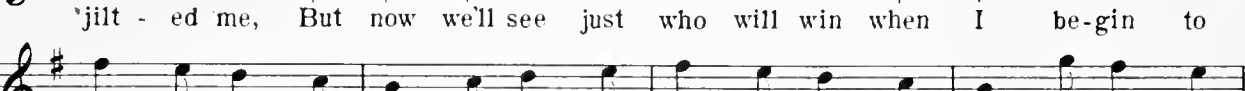
Pst! Soon shall we see this

## LOLOTTE.

S. I'm read - y quite, Mon-sieur Ir - on grey horse.  
 Al. course is to be tak - en. That girl ver - y soon may  
 T. course is to be tak - en. That girl ver - y soon may  
 B. time I'm not mis - tak - en. That girl ver - y soon may

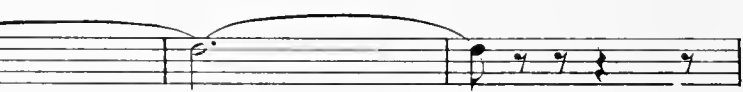
S. find her-self for - sak - en. Once, twice, may - be thrice He's  
 Al. find her-self for - sak - en. Once, twice, may - be thrice She's  
 T. find her-self for - sak - en. Once, twice, may - be thrice He's

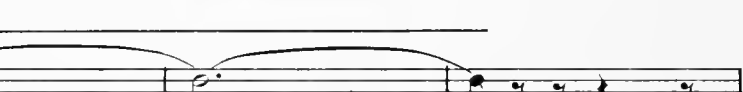
Cla.  jilt - ed me, But now we'll see just who will win when I be-gin to

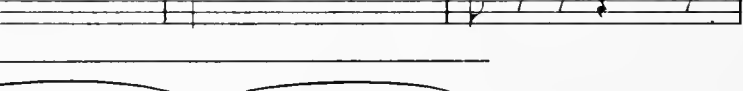
Ma.  jilt - ed me, But now we'll see just who will win when I be-gin to


Baz.  baf - fled me, This gay Mar-quis, But I shall win now I be-gin to





Cla.  real - ly play the game. \_\_\_\_\_

Ma.  real - ly play the game. \_\_\_\_\_

Baz.  real - ly play the game. \_\_\_\_\_



Ma.  When he is caught se - cure I'll be, No



Ma. lov-er is quite safe while he is free. \_\_\_\_\_

BAZILLOS. CLARISSE.  
Oh, my dear! What a brain! What a brain? What an old fool!

Maestoso.

# No 6. Ensemble and Song.

## "Blind Man's Buff"

Lyric by  
HARRY B. SMITH.

Principal's, Chorus.

Music by  
LEO FALL.

Waltz moderato.

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CHORUS.

*p* Blind man's

*p* Blind man's

buff! ——— Poor blind man! ——— Turn

buff! ——— Poor blind man! ——— Turn

a - round ——— And then catch whom you can. ———

a - round ——— And then catch whom you can. ———

Blind man's buff ——— No chance to miss, ———

M'm ——— M'm ———

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "Blind man's buff ——— No chance to miss, ———" and "M'm ——— M'm ———". The piano accompaniment features a series of chords in the right hand and a more active line in the left hand.

Catch a girl and win a kiss. ———

Catch a girl and win a kiss. ———

and win a kiss. ———

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics: "Catch a girl and win a kiss. ———" and "and win a kiss. ———". The piano accompaniment continues with chords and a more active line in the left hand. The key signature changes to one flat (Bb) at the end of the system.

The third system of the musical score consists of two staves for the piano accompaniment. The key signature is one flat (Bb). The piano accompaniment features a series of chords in the right hand and a more active line in the left hand.

ARMAND

Halt! M'm

*molto rit.* *pp*

THE LADY

M'm

Ar. M'm

Vivo.

Ar. Lo - lotte.

CHORUS.

*pp* Ha ha, ha ha, ha ha ha ha ha ha ha! No

*pp* Ha ha ha ha ha ha ha ha ha! ha!

Ah — ah — ah — ha ha ha ha!

*pp* Ha ha, ha ha, ha ha ha ha ha ha!

Vivo.

*pp*

CHORUS.

that won't do, Take an - oth - er chance or two.

No that won't do, Take an -

No

CLARISSE, MALIPOTTE, BAZILOS, GRION

You hear her name he's

oth - er chance or two.

that won't do, Take an - oth - er chance or two.

ut - ter - ing A round the flame he's flut - ter - ing.

Allegro

Grave.

*rit.*

*ff*

Tempo I.

CHORUS.

Blind man's buff, — Try once more, —

Blind man's buff, — Try once more, —

Tempo I.

*p*

You may have — bet-ter luck than be-fore. — M'm!

You may have — bet-ter luck than be-fore. — M'm!

Blind man's

buff Seek with care You may find

M'm And find

The first system of the musical score is in D major (two sharps). It consists of three vocal staves and a piano accompaniment. The vocal staves have lyrics: "buff Seek with care You may find" and "M'm And find". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Your la - dy fair.

Your la - dy fair.

A la - dy fair.

*Piu mosso.*

The second system continues the melody in D major. It includes three vocal staves with lyrics: "Your la - dy fair.", "Your la - dy fair.", and "A la - dy fair.". The piano accompaniment has a more active right hand with chords and moving lines. A tempo change instruction, *Piu mosso.*, appears at the end of the system.

The third system shows the piano accompaniment continuing. It features a mix of chords and moving lines in both hands, maintaining the D major key signature. The tempo remains *Piu mosso.*

ARMAND.

Much slower.

LOLOTTE.

Vivo. LOLOTTE.

You're wrong.

Vivo.

Ar. LOLOTTE

right. I'd swear to it in writ-ing. In

MALIPOTTE

In writing?

FOUCHÉ

In writ-ing?

GRION

In writing?

*f* *ff*

Waltz tempo. ARMAND

writ-ing? oh no, 'tis not need-ed You see I am

Waltz tempo.

*p*

right. \_\_\_\_\_ Though I was blind - ed \_\_\_\_\_ I've re - cov-ered my

## Armand dances with Lolotte

sight.

This musical score is for a piano piece titled "Armand dances with Lolotte". It is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The score consists of six systems of staves. The first system includes a vocal line with the word "sight." and a piano accompaniment. The piano part features a melody in the right hand with long, flowing lines and a bass line with chords and eighth-note patterns. The second system continues the piano accompaniment. The third system shows a more rhythmic piano part with many chords and eighth-note figures in both hands. The fourth system continues this rhythmic texture. The fifth system introduces a piano dynamic marking (*p*) and features a more melodic right hand with a slur over several notes. The sixth system concludes the piece with a final melodic phrase in the right hand and sustained chords in the left hand.

Tenor

Bass

M'm

pp

M'm

l.h.

The musical score is written for a vocal ensemble (Tenor and Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into six systems of staves. The first system shows the vocal entries with the lyrics "M'm". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines with "M'm" lyrics and piano accompaniment. The third system shows the vocal lines with "M'm" lyrics and piano accompaniment. The fourth system shows the vocal lines with "M'm" lyrics and piano accompaniment. The fifth system shows the vocal lines with "M'm" lyrics and piano accompaniment. The sixth system shows the vocal lines with "M'm" lyrics and piano accompaniment. The piano part includes a section marked "l.h." (left hand) in the final system.

## Nº 7. Terzett

## The Donkey And The Hay

Lyric by  
HARRY B. SMITH.

Lolotte, Clarisse, Armand

Music by  
LEO FALL.

Vivo

LOLOTTE & CLARISSE ARMAND

*f* Ha ha ha ha ha ha ha ha ha! You laugh, dear la - dies,

*f* *p*

CLARISSE

Is the joke on me? — Of course; 'Tis fun - ny to ob -

serve you try two mis-tress-es to serve, No won - der that you lose your

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## LOLOTTE

nerve. A Lo - tha - ri - o like you, — Should know just what to

do. —

ARMAND *rit.*

To serve you both I'll not de - mur. *(Aside)* 'Twould be much nic - er a - lone with

*rit.*

Allegro

her. —

*pp* *pp* *G.P.* *G.P.*

ARMAND LO. & CL.

Just my luck. We're one too ma - ny, Three's a crowd, you know.

LOLOTTE                      CLARISSE                      ARMAND

If you choose me, You will lose me. It is al- ways so.

CL. & LO.    ARMAND

Hap - py you could be with eith - er If one were a - way

CL. & LO.    ARMAND    CL.

Like the cel - e - brat - ed don - key La - dies, oh I pray. Poor

LOLOTTE                      ARMAND    CL. & LO.    AR.

thing! Poor thing! Oh, now I say! That don - key grey. A

CLAR. LOL.

don - key, nay! ——— Who stood and starved, Who stood and

CLAR.

starved, all day be-tween two bales of hay. ——— Take

LOL. CLAR.

Don't wait too long, make

Don't wait too long, make

LOL. ARMAND

care! Be - ware! You're both too kind, I real - ly must make

*mf* up your mind, *p* And don't be like that don - key

*mf* up your mind, *p* And don't be like that don - key

*mf* up my mind.

Tempo I. All

grey Who starved be - tween — two bales of hay. Poor

grey Who starved be - tween — *molto rit.* two bales of hay. Poor

A sil - ly ass, — that don - key grey. Poor

Tempo I.

*mf* *f marc.* *molto rit.* *a tempo*

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

al - most had as lit - tle sense as a man, man, man, man, man. For

when be - tween bru - nette and blonde one has to choose; He

wants them both, the oth - er one he hates to lose, He can - not choose. To

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

To make his choice if — he is loth, He will lose

To make his choice if — he is loth, He will lose

To make his choice if — he is loth, He will lose

them both. Hee, haw! —

them both. Hee, haw! —

them both. Hee, haw! —

LOL.

That is life, who hes - i - tates will al - ways lose, they say.

The first system of the musical score. The vocal line (LOL.) is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "That is life, who hes - i - tates will al - ways lose, they say."

CLAR.

ARMAND.

Men are of - ten fool - ish don-keys. Girls like bales of hay.

The second system of the musical score. The vocal line (CLAR. and ARMAND.) is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "Men are of - ten fool - ish don-keys. Girls like bales of hay."

CL. &amp; LO.

ARMAND.

In love's gar - den, don-keys rang - ing Find all flow'rs di - vine

The third system of the musical score. The vocal line (CL. & LO. and ARMAND.) is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "In love's gar - den, don-keys rang - ing Find all flow'rs di - vine"

CL. &amp; LO.

ARMAND.

CLAR.

And their tastes are al - ways chang - ing In the flo - ral line. One

The fourth system of the musical score. The vocal line (CL. & LO., ARMAND., and CLAR.) is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "And their tastes are al - ways chang - ing In the flo - ral line. One"

LOL. ARMAND CLAR.

waits And waits To choose he hates. He hopes to get them

LOL.

both some day. Just like Just like

LO. & CL. ARMAND

that don-key grey A com - pli - ment to me you pay.

LOL.

Take care! Be - ware! Or you will find You'll

CLAR.

Take care! Be - ware! Or you will find You'll

## ARMAND

wish you had made up your mind. Why be in haste to  
wish you had made up your mind.

*p accel.*

choose, I say? The world con - tains a lot of hay. ———

*mf* *f molto rit.*

— Poor don - key of old Bur - ri - dan, da - da - dan; dan, dan, dan,

dan! You had al - most as lit - tle sense as a man, man, man, man,

LOL.

man. For when be-tween bru-nette and blonde one has to choose.

CLAR.

man. For when be-tween bru-nette and blonde one has to choose.

man. For when be-tween bru-nette and blonde one has to choose.

He wants them both, but 'oth-er one he hates to lose, He can-not choose

He wants them both, but 'oth-er one he hates to lose, He can-not choose

He wants them both, but 'oth-er one he hates to lose, He can-not choose

ALL

To make his choice if he is loth He will

lose them both; ————— To make his

choice if — he is loth He will lose them

LOLOTTE CLARISSE

both. Now you're just like that don-key grey. And no more sense you

now dis - play. LOL. If you choose one you

CLAR. If you choose one you

ARMAND If I choose one, If I choose one I

fear the oth - er will get a - way.

fear the oth - er will get a - way.

fear the oth - er will get a - way.

LO. & CL.

And so you stand as if we were two

LOL.

bales of hay. Like a don-key grey Like a

CLAR.

Like a don-key grey Like a

ARMAND

No more, I pray! No more, I pray!

don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,  
 don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,  
 Poor don - key grey! Hee, haw, hee, haw, hee,

*a tempo*  
 haw, hee, haw, hee, haw, hee, haw! Hee haw!  
 haw, hee, haw, hee, haw, hee, haw! Hee  
 haw, hee, haw, hee, haw, hee, haw!

haw!  
 Hee haw!

**Nº 8. Duet**  
**“Music Caressing of Violins”**  
 (A Waltz Caprice)

Lolotte, Armand

Lyric by  
 HARRY B. SMITH

Music by  
 LEO FALL

Waltz tempo

ARMAND LOLOTTE

A waltz du - et. A dancee vis - a -

vis. A tete - a - tete. No one to

ARMAND

see. And if you cling close - ly while hearts beat un -

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A LOLOTTE ARMAND LOLOTTE

ru - ly, 'Tis thought quite prop - er, Real - ly, tru - ly,

ARMAND

The mus - ic ca - ressing of vi - o - lins, — ti -

*p*

A *rit.* *a tempo*

a, — ti - a, — ti - a, — A mes - sage from fair - y - land

*f rit. p a tempo*

A LOLOTTE *rit.* *a tempo* ARMAND

seems, — A love song that lulls us to dreams. — The

*f rit. a tempo*

A

cel-los are sigh-ing in ten-der tone, Ti-a, ti-a, ti-

A

a, And all in their har-mon-y meet To

A

tell us that life now is sweet, While close-ly I

A

press you and fond-ly ca-ress you And look in your ra-di-ant

A

eyes. Both while we are glid - ing Sweet se - crets con -

*p*

A

*rit.* Valse moderato (Both waltz)

fid - ing This waltz seems like Par - a - dise.

*p*

SIRENS (off stage)

YVONNE

Mar -

Y

quis you are caught 'Tis for you I've sought. Par-don me, Ma - dame, but you

Y

see It's now la-dies choiee And so I re - joiee; For I

ARMAND

Y

must have a dancee, Mar-quis. A echarm-ing Si - ren! Will you par-don

LOLOTTE

A

me? I can't say nay, A man on-ly can o - bey. Yes, so I

L

*rit.*

see; It's pleas-ant for me; Well, go, I must set you free.

*rit. p atempo*

L

LOLOTTE

A - gain as when we

L

met on that day I be-hold my knight From me ride a - way.

L

What

*pp rit.*

## Andante

L

use to re-pine? What a-vails the re-gret, When one that you love has de-part-ed?

L

The poor lit-tle mai-den of Mont-bi - jou Must wait all a-lone, hea-vy heart-ed.

L

How hap-py was I held close in his arms! My heart felt that life had its joy and its

L

charms, It seems like a love waltz that nev-er would cease, I find with him 'tis a mere waltz ea-

Waltz tempo

ARMAND

L

price. That's

*pp*

A

ov-er! She is not my style. Now let us have a waltz that's worth

A

while. —

*f*

*p*

*Allegretto*

SUZETTE

Mar - quis, I de - clare this is not fair.

I'm sure that you'll par-don me 'Tis still la-dies choice, Now

ARMAND

don't say no; — For I must have one waltz, — Mar - quis. What chance have we?

LOLOTTE

A plot this must be, I must ask you to ex - cuse me. This

*Con moto*

L

(aside)

seems like fate Of course I can wait. Go on! There's a girl I hate. —

*p*

L

LOLOTTE

A - way he

*ff* *p* *p*

L

goes, his arm 'round her waist, How close - ly he holds her! What ver - y bad

L

taste! This

Andante

L

gal-lant Mar-quis, A fav-'rite is he. The Si-rens all love and a - dore him, He

L

seems to be proud To be ad-mired by a crowd, To win him I'll have to fight for him.

*mf* *pp*

L

How hap-py was I held close in his arms, I had no re-gret And I knew no a -

*f*

L

larms. With him I could waltz on for aye, nev-er cease; I fear with him 'tis a mere waltz ca -

*pp*

**Allegro**

**ARMAND**

price. Well I've es-caped, I hope they're all

*ff* *pp*

**Andante**

**LOLOTTE**

through. No more you shall leave me what-ev-er they do, It's

**ARMAND**

still la-dies choice And I'm choos-ing you, You wont re-fuse me?

**LOLOTTE**

You real-ly choose me? You mean for life dear?

No, for this

Waltz tempo

ARMAND

L

waltz, I mean. The mus - ie ca - ress - ing of

*pp*

A

vi - o - lins, — ti - a, — ti - a, — ti - a. — A

A

mes - sage from fair - y - land seems, — A love song that lulls us to

*f* *p*

LOLOTTE

A

dreams. — The cel - los are sigh - ing in ten - der tone, — ti -

L

a, — ti - a, — ti - a. — And all in their har-mon - y

I

meet, — To tell us that life is now sweet, — While

*rit.* Both

*a tempo*

close - ly I press you And fond - ly ca - ress you, And eyes look with

*a tempo*

love in - to eyes — Both while we are glid - ing Sweet

*a tempo*



se-crets con - fid - ing, This waltz seems like Par - a - dise. *piu mosso*

This system contains the first staff of music, which includes the vocal line and the first two staves of the piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The lyrics are written below the vocal staff. The tempo marking *piu mosso* is written above the piano staff.



This system contains the second and third staves of the piano accompaniment. The piano staff continues with a series of chords and single notes, while the vocal staff continues with a melodic line.



*f* *p*

This system contains the fourth and fifth staves of the piano accompaniment. The piano staff features a series of chords and single notes, while the vocal staff continues with a melodic line. The dynamic markings *f* and *p* are written above the piano staff.



*ff*

This system contains the sixth and seventh staves of the piano accompaniment. The piano staff features a series of chords and single notes, while the vocal staff continues with a melodic line. The dynamic marking *ff* is written above the piano staff.



This system contains the eighth and ninth staves of the piano accompaniment. The piano staff continues with a series of chords and single notes, while the vocal staff continues with a melodic line.



This system contains the tenth and eleventh staves of the piano accompaniment. The piano staff continues with a series of chords and single notes, while the vocal staff continues with a melodic line. The system ends with a double bar line.

# Farming Life - Country Life.

( LOLOTTE and HANNIBAL.)

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Moderato con moto.

(Hannibal.) Come and be a farm-er's wife;  
(Lolotte.) I could go to bed at night;

*mf*

You will lead a hap - py life. I won't in - ter - fere with you,  
Rise at five; that would be great. I could scrub and cook and sew,

All the work I'll let you do. (L.) That would be a life of joy,  
Rake the hay and dig and hoe. (H.) I will let you chop the wood,

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Noth ing you'd de - ny me. Ev - 'ry sev - en years at least,  
 You may darn my hose, too, And if you are ve - ry good,

One new dress you'd buy me. (*H.*) On the farm, On the farm,  
 You may make my clothes, too. (*L.*) On the farm, On the farm,

What is there a girl to charm? I'd be there. (*L.*) I don't care  
 And if work should lose its charm, I'd be there. (*H.*) You'd be there (*L.*) For

(*H.*) I, your pet (*L.*) Not yet. (*H.*) Farm - ing life, Coun - try life;  
 you to kiss (*H.*) What bliss! (*Both.*) Farm - ing life, Coun - try life,  
*rit.* *allegro.*

That's the life! It makes you live long-er (L.) No it just seems long-er.  
That's the life! (H.) 'Tis one round of pleas-ure (L.) Life of joy and lei-sure.

(H.) Rus-tic life! free from strife, Be my wife, Soon you will a-  
(Both.) Farm-ing life! free from strife, (H.) Be my wife, Take me while you

dore me. (L.) Farm-ing life would bore me. (H.) You can plow, dear;  
can, dear. (L.) 'Tis a love-ly plan, dear. (Both.) Run the farm yard,

Milk the cow, dear; Feed the pig-gies, Come, be  
And the barn yard, Shoe the hor-ses, Shoo the

|              |                        |                      |
|--------------|------------------------|----------------------|
| wise. _____  | I'll grow wealthy,     | You'll get healthy,  |
| flies. _____ | { I would sit 'round   | And I'd watch you }  |
|              | { You would sit 'round | And you'd watch me } |

|         |                 |                 |                 |          |
|---------|-----------------|-----------------|-----------------|----------|
| Tak-ing | ex - er - cise, | ex - er - cise, | ex - er - cise; | Work-ing |
| Tak-ing | ex - er - cise, | ex - er - cise, | ex - er - cise; | Work-ing |

|          |           |           |                       |                     |    |
|----------|-----------|-----------|-----------------------|---------------------|----|
| ev - er, | Rest-ing  | nev - er, | It would just suit    | {<br>me<br>you<br>} | A  |
| ev - er, | Shirk-ing | nev - er, | What a charm-ing life |                     | To |

farm-er's wife to be. wife.  
be a farm-er's *a tempo.*

*a tempo.*

*rit.*

*B.*

109  
Nº 9½ Poem.

Wild-flower Sweet

Lyric by  
HARRY B. SMITH

(Armand, Lolotte)

Music by  
LEO FALL

Andante

Wild flow'r so sweet, Bloom-ing a - lone, Come I en -  
treat; Come be my own; None is like thee, No flow'r that grows, Mine thou shalt  
be, Lit-tle wild rose. Flow-er di - vine, Bloom just for me, Faith-ful for -  
ev - er I will love — but thee.

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# Nº 10. Finale II.

Lolotte, Clarisse, Armand, Malipotte, Bazilos and Chorus.

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

*Allegro moderato*

CHORUS (Soprano)

Where's our host? We must bid him now good-

(Alto)

night. — There he is! 'Twas an eve-ning of de - light — Au re -

(Men)

BAZILLOS (Sop.)

voir! we re-gret to say good - night. — Oh, must you go? 'Tis grow-ing

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late. The time flies so fast at your charming fete. We hate so to

BAZILOS

go But the hour's grow-ing late. Oh, wait, I pray you

The time flies so fast at your charming fete.

A while de-lay you. The hour's at hand All's just as I planned.

No, no, our fete is not yet through I have a sur-prise for

(Sop. & Alto) you, Surprise! Sur-prise! A sen-sa-tion new what

(Tenor) Surprise! Surprise! A sen-sa-tion new what

(Bass) Surprise! Sur-prise! Surprise! Sur-prise! A sen-sa-tion new what

*f*

can it be? Come tell us, pray do. — If it is scan-dal, we love it, you

can it be? Come tell us, pray do. —

can it be? Come tell us, pray do. —

*ff* *p*

know, Al-tho' to some dear friend it may be a blow. We've

BAZILOS

solved this ev - 'ning a mys - ter - y great Now all is

CHORUS

clear. What does he say?—

BAZILOS

The puz - zling rid - dle that

What does he say?—

What does he say?—

CHORUS

vexed us of late Plain will ap - pear. Tell us, we pray.—

BAZILOS

The

Tell us, we pray.—

Tell us, we pray.—

CHORUS

plots un - rav - eled I'm hap - py to state, Light is now here — Speak, don't de -

Speak, don't de -

Speak, don't de -

BAZILOS

lay. Tell us, we pray. Yes soon the world shall

lay. Tell us, we pray. —

lay. Tell us, we pray. —

*ff*

Vivo CHORUS

know. — Go on, do not keep us wait - ing.

Go

You are real - ly ir - ri -

Vivo

*ff*

LOLOTTE (aside to Bazilos)

Don't speak of that now. They'll des - pise me. I

on do not keep us wait-ing.

ta - ting.

BAZILLOS

beg you will not com - pro - mise me. Just leave this af - fair to

*pp*

me. There's more in this ——— than you yet can

LOLOTTE (aside)

see. What is he go-ing to do?

*rit.*

Tempo I

BAZILOS

There he is! La - dies for -

give me! 'Tis with re - gret I de - prive you

now and here of one who is so pop - u - lar, your fav - rite Ro - me - o,

Your be - loved Cav - a - lier. 'Tis need - less quite to

## Moderato mosso

(Ten.)

name him; The la - dies pet, all ac - claim him. A

(Sop. & Alto)  
fav - 'rite with la - - dies! A fav - 'rite with  
(Bass)  
A fav - 'rite with la - dies!

la - dies! Who wins that fair fame— Both heav - en and ha - des His heart can

claim The Si - rens have taught him their sing - ing, The

In Waltz tempo

*p* fair - ies their gifts to him bring - ing. The

*p*

he - ro of fane - ies who lives in ro - mances Is

both good and bad I de - clare. — Good luck ne'er for - sakes him Tho'

*poco rit.*

*poco rit.*

none knows what makes him The dar - ling the pet of the fair. — The

*a tempo*

*a tempo* *ppp*

LOLOTTE & CLARISSE

wo-men sur-ren-der to his glance ten-der, For his sake they all do and

Moderato MALIPOTTE

dare — A fav-rite with la - dies! Pre-ca-ri-ous fame. — From Berlin to

Ca - diz Girls are the same. — One day — all the Si - rens a -

dore him, — The first — new face makes them ig - nore — him

Tempo I

Their i - deal they make him, next day they for sake him; Ca -

prie - ions their fa - vor, I swear, — They love you one min - ute, The

next you're not in it, These fav'-rites of Van - i - ty Fair. — They

love you one min - ute, The next your not in it, These

(Bass) *p*

They love you one min - ute - you're in it, These

## Andante

*rit.*

BAZILOS

fav-rites of Van-i - ty Fair. Of course who it is You are not a -

fav-rites of Van-i - ty Fair.

fav-rites of Van-i - ty Fair.

Andante

## Lively

(Sop. &amp; Alto)

ware So I'll tell you all, The man stands there! What the Mar-

BAZILOS

ARMAND

quis? (Ten.) The Mar-quis? You speak of me? Yes, dear Marquis.

The Marquis? (Bass)

The Marquis?

March tempo

You all know of cer-tain let-ters an-noy-ing Which au au - thor un -

*pp*

known has been much— en-joy-ing. They are lam-poons in which our good

Kai - ser's ma-ligned, And the writ - er for long I've tried— to find.—

' Well now, Mar-quis, we have ev-i - dence new, The sat-i-rist so elev - er is

*f*

LOLOTTE      ARMAND      BAZILOS

you! What is this? Your proof of that? Proof, Here it is! Your hand writing, which

I have been try-ing to get. Dear Mar-quis, I fear you are caught in our net.

Moderato

These vers-es sweet, they are real-ly a gem The

(Chuckling)

ladies should hear; I'll read this to them: Just lis-ten to this gush!

Andante (Bazilos reads poem, "Wild flower so sweet.")

*rit.*

*ff* ARMAND

Be - - trayed!— 'Tis you who have betrayed me, Cla-

*f* *pp*

CLARISSE

risse! My hand-bag here I left a mo - ment, I came for it

ARMAND

la - ter The po - em was stol - en by some trait - or. Ex - ee -

*cresc.*

lenz, I pray tell me who was the spy? What does that mat-ter

BAZILOS

now? Tell me! 'Twas

ARMAND LOLOTTE

Molto moderato

I. What you! Oh, Lo-lotte! It can't be true. Can I be

ARMAND

dream-ing? Oh no, not you!— Good heav-en! Tell me what is it I've

LOLOTTE

done!\_\_\_\_\_

BAZILOS

Your du-ty, my child. The game we've won. 'Twas for just what you've done your

ARMAND

SIRENS *Andante*  $\text{3}$

price we paid. Be-trayed! A paid spy! Be - ware of the Si-rens so

ARMAND

fair, the Si-rens! So while we were dane-ing, a part you were

*pppp*

play-ing, Your smile was a snare set for my be - tray-ing.

*ppp*

Slower than before

*ppp*

The music ca-ressing of vi - o - lins, — Ti - a, — ti -

a, — ti - a, — Was on - ly a part of your scheme — A

(dazed) love song that proved but a dream. — The cel-los were sigh-ing in

ten - der tone, — ti - a, — ti - a, — ti - a! — My

life for one mo - ment com - plete — Was hap - py, and how my heart

ARMAND

beat! — While close - ly I pressed you And fond - ly ea -

ressed you 'Twas on - ly a part of your play. — My fond heart be -

guil - ing How false was your smil - ing; You smiled that you might be -

*Vivo* (to Bazilos)

tray. Well, old fox, I

*March tempo* BAZILOS

am yours, at your com - mand. The Kai - ser no sean - dal de-sires Your

ex - ile is all that he now re - quires Twen - ty

four hours he gives you to de - part; If

ARMAND

To

you take ad-vice at once you will start.

think it was she!

BAZILOS

And all sub - jects true and all

loy - al men will treat him as he's de-serving.

*cresc.*

*fff*

Maestoso broadly

First system of piano accompaniment. The treble clef staff features a series of chords and a melodic line with a slur. The bass clef staff features a series of chords and a melodic line with a slur. The dynamic marking *fff* is present in the bass staff.

Second system of piano accompaniment. The treble clef staff features a series of chords and a melodic line with a slur. The bass clef staff features a series of chords and a melodic line with a slur.

Third system of piano accompaniment. The treble clef staff features a series of chords and a melodic line with a slur. The bass clef staff features a series of chords and a melodic line with a slur.

Fourth system of piano accompaniment. The treble clef staff features a series of chords and a melodic line with a slur. The bass clef staff features a series of chords and a melodic line with a slur.

LOLOTTE & ARMAND (each aside)

Vocal and piano accompaniment for 'LOLOTTE & ARMAND (each aside)'. The vocal staff (treble clef) contains the lyrics: "I'm by your side" and "Joy seems to". The piano accompaniment (grand staff) features a series of chords and a melodic line with a slur. The dynamic marking *p* is present in the bass staff.

say: \_\_\_\_\_ Then laughs at you \_\_\_\_\_ And

*pp*

Andante ARMAND

flies a - way Not a

*ppp*

friend! Cut dead!

*f*

Be - ware \_\_\_\_\_ the song of the Si - rens, It

fills \_\_\_\_\_ the heart with re - gret \_\_\_\_\_ Their eyes are a snare, Of their

kis - ses be - ware who loves them can ne'er for - get. \_\_\_\_\_

LOLOTTE (despairingly) ARMAND (bitterly)

Ar - mand! You Sir - en!!

*ff* *Fine.*

## Nº 11. Entre Acte.

Music by  
LEO FALL.

Maestoso (broadly.)

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Waltz tempo.



First system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass clef staff plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).



Second system of musical notation. The treble clef staff features a melodic line with a crescendo leading to *f* (forte) and then a decrescendo to *p* (piano). The bass clef staff continues the accompaniment. Tempo markings include *rit.* (ritardando) and *a tempo*.



Third system of musical notation. The treble clef staff has a melodic line with a decrescendo from *f* to *p*. The bass clef staff continues the accompaniment. Tempo markings include *rit.* and *a tempo*.



Fourth system of musical notation. The treble clef staff features a melodic line with a crescendo leading to *f* and then a decrescendo to *p*. The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.



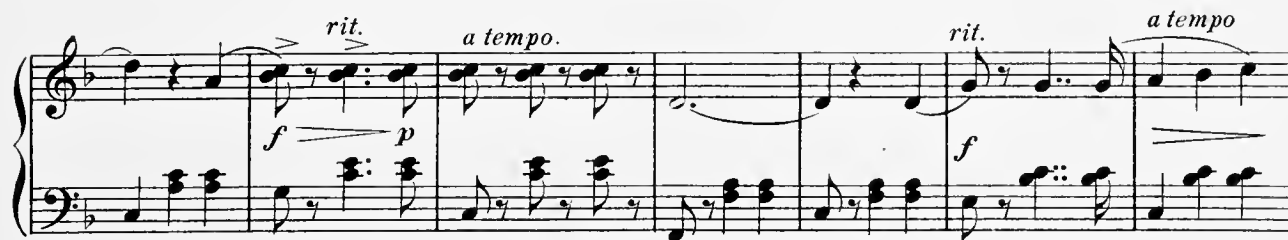
Fifth system of musical notation. The treble clef staff has a melodic line with a decrescendo from *f* to *p*. The bass clef staff continues the accompaniment. A *rit.* (ritardando) marking is present.



Sixth system of musical notation. The treble clef staff features a melodic line with a decrescendo from *f* to *p*. The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.



Waltz tempo.





## Nº 12. Grenadier Song.

## Love Makes The World Go 'Round

Lyric by  
HARRY B. SMITH

(Frau Eisenbehr.)

Music by  
LEO FALL

Moderato con moto

*sf* *f* *p*

CHORUS

Come out Frau Ei-sen-behr We're waiting here for you

*p* *f* *p*

To leave you we pre-pare. Come here, our bills are due. —

*f* *p*

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## FRAU EISENBEHR

Here la-dies and gen-tle - men:

Al-ways on hand. An - y com-plaints? If so, be - gin I've

been a sol-dier and I've run this ta-vern by strict dis-ci - pline, 'Tis mar-tial law

## CHORUS

reg-u-lates all at my inn. A vet'-ran am I as you're a - ware. Bra - va, Frau Ei - sen

Bra - va, Frau Ei - sen

FRAU EISENBEHR CHORUS

-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -

-behr! Bra - va, Frau Ei - sen -

FRAU EISENBEHR CHORUS FRAU

behr! You'll no-tice my style mil-i - taire. — Bra - va, Frau Ei - sen - behr! My

behr! Bra - va, Frau Ei - sen - behr! .

EISENBEHR CHO.

coun-try still I serve with care, The Kais-ers' cross you see I wear. — Of

Of

all you say we are a - ware. We know your rec - ord

mil - i - taire. Our brave Frau Ei - sen - behr.

In Parade March tempo  
FRAU EISENBEHR.

Sol - dier was I, and marched a - long with oth - ers to the

fields of bat - tle. With my ean - teen I've stood se - rene and

heard the bul-lets rat - tle. The Kai - ser of - ten smiled at me and

said he thought me fair, In fact I was his fav'-rite vi-van - diere.

## FRAU EISENBEHR

1. One night the Kai - ser made in pers-on The  
2. The Kai - ser said Such things are shock-ing, At

rounds of camp for ob - ser - va - tion, And there a cer - tain  
dis - ci - pline, young man, you're mock-ing, So back to camp, you're

sen - try caught, Who to his du - ties gave no thought. I  
in dis - grace, Your Em' - pror here shall take your place." And

blush to say his oe - cu - pa - tion Was noth - ing less than  
then to me, "My dear, be wis - er; don't flirt with sol - diers;

a flir - ta - tion. That sen - try had his sweet - heart there; The  
here's your Kai - ser." I blush to say ere he left me. The

sweet-heart was a cer - tain vi - van - diere. "Let  
Kai - ser stole a kiss or two, or three. "Oh

him be shot," was or - dered cold ly; But  
Sire," I said, my self ex - eu - sing, All

I just laughed and spoke up bold - ly "Your  
dis - ei - pline our camp is los - ing." He

Ma - jes - ty said: him - self has found It is  
laughèd and said: "I too have found ,It is

love, it is love, it is love. Makes the world go 'round."  
love, it is love, it is love, Makes the world go 'round." 1-2 Tra - la -

- la - la, tra - la - la - la, tra - la - la, tra - la - la, tra - la -

CHORUS

la - la - la Tra - la - la la - tra - la - la - la tra - la -

1

la - la - la - la - la tra - la - la - la - la! The

2.

la - la - la - la - la - la tra - la - la - la - la!

# Hm! She is the one Girl.

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Moderato

The musical score is written for voice and piano. It begins with a 'Moderato' tempo marking. The key signature has one flat (B-flat), and the time signature is 6/8. The piano accompaniment starts with a piano (*p*) dynamic. The melody is simple and catchy, with a repeating eighth-note pattern in the piano part. The lyrics are written below the vocal line, with some words hyphenated across measures. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system ends with a double bar line and repeat signs. The second system ends with a double bar line and repeat signs. The third system ends with a double bar line and repeat signs.

One face haunts my dream-ing, Whose  
I made love sin-cere - ly, And  
eyes bright-ly beam-ing, Looked fond-ly in mine for a - while; — To  
I'd won her near - ly, But just when I thought she was mine, — My  
those eyes so ten - der, My heart made sur - ren - der, And her  
arms she e - vad - ed, Then all my hopes fad - ed, What a

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lips, - When those lips with mine met! Can I ev - er for -  
shame! Left my heart to re - pine; We were play - ing the

get, Her 'lur - ing smile. — She was  
game, Of match and flame. — Now my

not like the rest of the girls I'd car - essed, And I  
fol - ly I see, she was laugh - ing at me, She can

felt, kiss - ing her, Like a mere am - a - teur, The  
fool oth - er men, For me, nev - er a - gain; If

touch of her hand up - on mine — Was di - vine — Oer  
she were here now, I would say. — “Good - day!” — Find

me you have wov-en a spell, Ma - belle. —  
some oth-er vic-tim a - dieu, I'm through!

*fp*

*Ad.*

Valse Moderato

Hm! She is the one girl! Hm! She is the fair-est!  
Hm! She is the one girl! Hm! Now I dis-cov-er!

*p*

Hm! No one is like her! Hm! She is the rar-est!  
Hm! How she has won me! Hm! How much I love her!

What - ev - er she \_\_\_\_\_ may be, \_\_\_\_\_ She's the one

girl for me; \_\_\_\_\_ If she be saint or sin -

ner, Hm! Hm! Hm! I'm going to win her!

win her. Hm! \_\_\_\_\_

# No 14. Finaletto.

Lolotte, Frau Eisenbehr, Hannibal.

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

March tempo

*pp*

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LOLOTTE

FRAU EISENBEHR

HANNIBAL

'Tis bet - ter far than

'Tis bet - ter far than

'Tis bet - ter far than

First vocal entry system. Three vocal staves (LOLOTTE, FRAU EISENBEHR, HANNIBAL) enter with the lyrics "'Tis bet - ter far than". The piano accompaniment is shown in grand staff notation below the vocal staves.

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

Second vocal entry system. The three vocal staves continue with the lyrics "rail - way car, The dil - i - gence built for two. In". The piano accompaniment continues in grand staff notation.

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

coup - les to bill and coo. A

coup - les to bill and coo. A

coup - les to bill and coo. A

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

side.

side.

side.

Allegro

*ff*







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